DAY

Ausonius - His Treatment Of Nature in the "Mosella" Compared with that of Horace in his Odes

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AUSONIUS—HIS TREATMENT OF NATURE IN THE "MOSELLA" COMPARED WITH THAT OF HORACE IN HIS ODES

BY

ANNA EDITH DAY, A.B., 1907

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Herbert J. Barton

HEAD OF DEPARTMENT OF Latin

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AUSONIUS-HIS TREATMENT OF NATURE IN THE MOSELLE COMPARED WITH THAT OF HORACE IN THE ODES.

I. General Introduction

(a) Ausonius

In the literary life of every nation, progress is made by the efforts of the individual writer-the man who leaves the path trodden by his predecessors,-no matter how worthily and with what success those predecessors labored,-and strikes out across the untrodden fields of literary activity, beginning a new path in which those after him may tread. The first production ~~is~~ in a new line of work often, it is true, has many defects, and it is in accordance with the laws of progress that this should be so. Great credit, however, is due the man whose originality and ability gives him the power to bestow upon mankind a new style of literature. The drama did not spring up into perfection with a single bound, but was many centuries in attaining its present state of development. The chronicle of primitive peoples has changed into the systematically planned history of the present day. It is no discredit, then, to Ausonius that in rank he does not equal some of the later poets in this special field, for to him undoubtedly belongs the honor of being the first distinctive"nature poet" that the Roman world ever produced. Though he did not break entirely with the writers before him, yet he strikes an entirely new chord on the harp of the Roman muses, and his poem is what may be called a nature symphony.

Ausonius was born in Burdigala,-modern Bordeaux, France,-probably about 310 A.D. He belonged to one of the old Roman families, and so was reared as one of the nobility. We know many facts about his family and himself, as he has given abundant information about them in his works, particularly in the Parentalia, where he has thirty poems, ranging in length from four to thirty-two

lines, each treating of one of his relatives. He is extremely fond of chatting with his readers, and freely gives them all the information they desire about his birth and connections. His grandfather, a descendant of the old Aeduan race,(1) was also an astrologer,-though not commonly known as such,-and predicted the fame of his grandson.(2) His grandmother was of dark complexion, but she had a soul "whiter than snow",(3) and was a woman who was very strict with her family. (4) His father was the leading physician of his native city (5) Bordeaux, and the poet has much to say about him. If we can believe him, his father, Julius Ausonius was an extraordinary man. We know that he was careful for his son's welfare and education, and for this we may give him much credit. His mother also exercised care in his bringing-up, as he testifies in the Parentalia II,5, to her "cura regendi natos". For the first part of his school life he was trained in his own home under the direct supervision of his mother and her sister, where his studies were the elementary branches of learning, supplemented by moral training. As it had been predicted that this young scion of the house of Ausonius had before him a remarkable career, all his relatives took a deep interest in him. When he had attained a suitable age, he was sent to school to his maternal uncle Arborius, a teacher of rhetoric at Tolouse. Here he remained for eight years, from 320-328. Upon the completion of his work there he returned to Bordeaux where he practiced law for a short time. Later he left the bar for a professorship in the University of Bordeaux. Here he held a chair of grammar, and later of rhetoric, which he occupied until, at about the age of 50, he was summoned by Valentinian to be the tutor

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1.-Parentalia IV-3- Avum Arborium Haeduico ductumde stemmati.

2.-Ibid IV-30- Fata tui certe nota nepotis habes.

3.-Ibid V,5-6-Non atra animo, qui candidior esset nive noncalcata.

4.-Ibid V,8- Ad perpendiculum se et suos habuit.

5.-Ibid I-13- Praeditus et vitas homunum ratione medendi porrigere.

of the future emperor Gratian. His preferment was now rapid. He received, one after another in close succession the title of count, the post of quaestor, and the praefectorate of Latium, Libya and Gaul. As a final honor he was promoted to the counsulship in 379 at the age of 70. His letter of thanks to Gratian for the honors bestowed upon him is still extant. Not long after his promotion to the consulship, Gratian died, and Ausonius retired from public life to reside in the suburbs of his native Burdigala on the banks of the Garonne.

While holding public office he often went with the emperor on campaigns against the northern barbarians, and during these excursions he occupied his leisure time by writing. It was probably on one of these occasions that the wrote the "Moselle"-his best work. Concerning the date of this poem, after proving by internal evidence that the poem could not have been written before 370 nor later than 371, Hosius concludes that it was written in 371, and says:(Intro. p.23)

"V.369 sagt der dichter von der Saar: sub Augustis ut volveret, ostia muris, Mit "Augustae" moenia urbis" bezeichnet er v. 421 Trier, hier kann nür Conz au der Mündung der Saar gemeint sein. Diese selbe Bezeichnung für verschiedene Städte so kurz hinter einander ist auffalend; sie wird sehr entschuldigt wenn nur Zeit als der Dichter den Vers 369 schrieb, Conz wirklich die Herrscher in seinem Mauern sah, ein Fall der gerade im Jahr 371 eintritt. Valentinian weilt die Sommermonate dieses Jahres von Ende Juni bis Mitte August hier; höchst wahrscheinlich war doch auch der Dichter dort, und der Ausdruck "Augusti muri" magihm daher leicht in die Feder gekommen sein".

Thus Hosius settles the date of the poem. In regard to this question of the date La Ville De Mirmont says: (p.35)

Ad summam igitur concludam "Mosellam" ut anno CCCIXX aut CCCLXXI esse scriptum, sic a poeta nota sibi describente limatum et expolitum esse. Quae aut videt aut videsse putat" ita ingenio amplificat et docta memoria exornat ut, si canit Mosellam, Mosella sit Augustis dignus."

The year 371 is the year generally agreed upon by critics as to the date of the poem.

The author's work in this poem shows him to have been a man of keen appreciation, possessed with a genuine love of nature as we understand it. His whole life was spent in and around scenes of natural beauty, and we have them vividly portrayed here in the "Moselle" where everything, he tells us, reminds him of his own Bordeaux. He died in retirement about the end of the century.

(b) Horace.

Quintus Horatius Flaccus, one of the favorite poets of the old Roman world was born in Apulia near the Lucanian border, at the town Venusia. Here he lived in his boyhood, on the banks of the Aufidus, a swift mountain stream. Here also his father, a freedman, had a small farm, and an income sufficiently large to provide for his son's education. The elder Flaccus did not consider the schools of the place good enough for the education of his son, so he took him to Rome where he superintended in person all the arrangements necessary for his well being, and exercised the most thoughtful care in his behalf. Horace remained at Rome until the age of 20 when he went to Athens to complete his training. Here he became interested in, and familiar with, Greek philosophy and thought, and its influence is shown throughout his writings.

In 44 B.C. Marcus Brutus went to Athens, after the assassination of Julius Caesar, and there gathered around him a number of young Romans who were at the time studying in that place. Among these was Horace. He spent about two years in the army of Brutus and was with him in the defeat at Philippi. During these two years he had the opportunity of visiting many places in Thessaly, Macedonia and Thrace, as well as famous cities in Asia Minor. Upon his return from the war he found all his property swept away. This embittered him for a time, but he obtained a clerkship in the Quaestor's office, purchasing it with money he had saved from the war, and this place gave him much leisure time, which he spent in his literary

studies. He began his career as a writer of verse, and although he had an example in Virgil who was five years his senior, his first effort was in the Greek language.

About 33 B.C. he was presented by his patron Maecenas with a small farm; this had a great influence upon his after life and works, for it afforded him a life unhampered by poverty. The income from it made Horace independent and gave him abundant leisure for his literary pursuits. It was a retreat whither he might go to escape the restless ever-hurrying life of the city. This quiet shady resort had an influence, to a marked degree, upon his writings. Many of his odes owe their inspiration to this gift of his patron, and much of his description of nature draws its coloring from this little farm and its surrounding scenery. It was situated thirty miles from Rome, on the banks of a cold mountain stream, the Digentia. At a distance of several miles, lofty mountain peaks rose to a height of three thousand feet above the level of the sea. The farm itself had an elevation of two-thousand feet above sea level, and in this environment of beautiful scenery, shade, cool streams and pure air, is it any wonder that Horace enjoyed to the full his life at his Sabine farm? A man with the poetic temperament which Horace undoubtedly possessed, could not but be extremely sensitive to beauty of all kinds, and the different aspects of nature must necessarily have influenced his writings and entered into them with much of the same spirit which the man himself possessed He was a keen observer of life but withal a mild and gentle one, never bitter or harsh, but always laughing at, and ridiculing folly and vice rather than censuring it, although a worthy man in every way. His health, never of the best, failed in 80 B.C. when he died in his fiftyseventh year.

II.- General attitude of each toward the World.

These two men, in birth and training so dissimilar, we are now to compare as to their work, but let us first examine the attitude of each to the world at large.

(a) Ausonius

Ausonius was by birth a man of rank, and was trained as such from early childhood. He had instilled into him the morals and sound principles of his forefathers. It is still a moot point whether or not he was a Christian. We must take into account, in the consideration of this subject, the fact that he lived at a time when it was an absolute necessity for all those holding office to be professing Christians, as the emperor himself was. At this time also, the Christian religion was not such a new thing that it would be mentioned in all of his works. By this time it had come to be taken as a matter of fact, so that the absence of mention of Christianity in his works is no proof of its absence in his life. But whether or not he was a Christian he was certainly a devout pagan at least for his prayer in the Ephermeris at the beginning of the day's work by no means shows a mind untouched by religious feeling, for such a one could never have written such words as the following:

Line 31- Da, pater, invictam, contra omnia crimina mentem
Line 37-Pande viam, qua me post vincula corporis aegri in sublime ferat
Line 43- Da, pater, aeterni speratam luminis auram
Line 49- Da genitor veniam cruciata que pectora purga

On this question T R Glover in his "Life and Letters in the Fourth Century" says,--and in doing so pays a tribute to Horace,- "Certainly he offers up some petitions for a manly moral life, to which Horace might have said Amen", but he expresses also his doubts of the depth of Ausonius' religious feeling. At any rate, if we may take his "Ephemeris" as a sort of diary of the day's routine, he made his prayer a part of his daily life, (1) and that showed faith on his part. His interest in his fellow men is marked and he shows it in many instances. He wrote his "Parentalia" in a tone kind and appreciative, leading us to believe that he was a genial man, looking always for the bright side of life-seeing always the silver lining of the cloud. He commemorated in verse the heroes of the Trojan war

(1) Ephemeris III

and the professors of Bordeaux-always eulogizing. It may be that he misused his talent by writing so much of his poetry about men, instead of giving to the world more descriptive poems, such as the "Moselle", but it is only another proof of his great interest in man and social conditions. If we may judge anything of the man's nature from his works, surely the meaning of this is that our poet had the rare gift of seeing the rose and not the thorn. It is not strange then, that this poet who viewed life through a rose colored glass, could give, and has given us such a poem as the "Moselle". His life, for the most part was happy, free from care, and from aught which might tend to give to his work a spirit of bitterness or world weariness, and though the loss of his wife gave him a deep wound, which never fully healed, (2) his spirit was not embittered thereby, and no doubt his religious belief helped to this result.

In Horace also we find a kindly goodnature, not always as prone to eulogy as Ausonius, but occasionally bringing in some good moral advice, which the later poet omits. Although his criticism of men and manners usually takes the light form of raillery, in many cases it is quite as effective as the most bitter sarcasm. He is gentle in all his judgments and his nature is never soured by his feeble health He speaks in a half humorous way of his infirmities and is altogether cheerful. Although quick and keen sighted to discern faults in men, we see Horace in the light of a mild critic: a good-natured optimist, with enough good-common-sense to keep himself pure and upright in the midst of vice, and wisdom enough to find in nature man's best companion and in nature's laws man's best guide.

His interest in his fellow man was unbounded, for we see him dedicating ode after ode to first one, and then another of his friends. (1) He was the man of the world,-as well as the friend of nature-and never for an instant losses sight of the activities of human life, although engaged in his pursuit of letters. With

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2.- Parentalia IX 3-4

1.- I,1, Maecenas,2,Caesar,3,Virgil,4 Sestius, etc

his characteristic keen insight, he selected from the schools of philosophy the good points, and so made his a composite creed, adopting no certain one by which to guide his life, but separating the wheat from the chaff, and keeping only the good for himself.(2)

Ausonius then, a man of rank by birth, educated and taught by Christian people, favored with every gift of fortune,good health included, raised from one honor to another by an indulgent emperor, was surrounded by influences very different from those that moulded the life and character of Horace, the freedman's son, reared in the midst of paganism, heir to no patrimony, with poor health, yet content with little. Both poets were familiar with beautiful scenery, and both show in their works the evidence of a poetic spirit and joyful disposition which makes their works somewhat similar. Yet in Horace we see the philosophic vein strongly marked and this is almost absent in Ausonius. Horace, in the midst of some of his most beautiful nature description brings in reflections, philosophical and moral, thus giving a heavier tone to his work, while Ausonius gives us, in the "Moselle," nature, in a series of pictures, unadorned by any thought or philosophy of human life.

Definition of "Treatment of Nature"

By the phrase "Treatment of nature" is meant, in this thesis, the attitude taken by each poet toward the physical world, as expressed in the works selected for discussion. Under this head comes the poets' appreciation of nature and the faithfulness with which he gives to us the scenes of nature which he describes.

III.-Comparison of Specific Instances.

In this comparison of the two poets, Horace and Ausonius, the references are to be taken in alphabetical order, and considered with a view to the feeling which the poet has put into each and the amount of sympathy he shows for nature,-the thoughts which he must have had before he could give us the picture

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2.- III,2,3,

as we have it.

Both writers refer to the air as an element of nature which they have noted. Moselle, line 12, (1) gives a good picture of a clear day, with the sun lighting up the mountain.

> "Here the air is purer, and the bright sun, with its clear light, reveals Olympus, tinted with a rosy glow by the morning sun".

This presents to our view the sunrise of a clear morning, with the lofty mountain looking up like a tall giant in the backgroung of the picture, yet, with all of its grandeur, bathed in glory by the rising sun.

Again lines 16 and 17 (2) he says:

> "The clear air does not envy us the brightness and the sunny sky of the fair day".

In this light he considers nature as a benificent power, a sort of fellow companion, as it were, to man. The poet's feeling toward the elements of nature is shown in every epithet. He accumulates epithets until he has attributed to every element mentioned one or more characteristics. Each adjective gives a shade of coloring to the whole picture. For instance, "rutilam aethram", shows to us the rosy tint of a world bathed in the morning sunlight. "Liquidum inbar", brings before us the clear air with possibly a touch of moisture in the atmosphere,-a drop of dew on the grass.

Horace has no such description of the air as this, but in 1,I,25,(1) mentions the hunter, forgetful of his wife's solicitations, who spends the night in the bracing cold of the open sky. His general tone when he speaks of it, how-

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1. Moselle L. 12,-3
Purior hic campis aer Phoebusque sereno

Lumine purpureum reserat iam sudus Olympum

2. Id. 16-17

Sed liquidum inbar et ridilam visentibus aethram
Libera perspicni non invidet aura dici

1. Manet sub Iove frigido venator tenerae coniugis immemor

ever would lead one to think, as elsewhere in the poems, that Horace preferred, in winter time at least, the comfort of the fireside, for he goes on to say that his work is of an entirely different nature. The fields are mentioned in common by the two poets. The first picture given us in the Moselle, line 4, (1) is of the field of battle, where mention is made of the number of slain, whose bodies lie in heaps scattered here and there over the plain: one of the references which denotes sympathy rather with men than with nature, but still adding to our conception of the man as observing all the details which make or mar the face of nature. In line 7 (2), he says:

> "I pass by parched Dummissa, with its thirsty lands on every hand, and the fields of the Lauromatis recently allotted to colonists".

This suggest a land of fertile plains, the newly planted colonies already beginning their work as builders, and as tillers of the soil, in direct contrast to the dry desert lands of Dummissa, of which the one epithet "arentem" gives the suggestive force to the whole picture- no trees, no green grass, no cooling springs or cold waters, possily here and there a stunted herb or a cactus plant- a veritable desert-all suggested by this one epithet.

Horace 1 XXXVII, 19, (1) speaks of the plains of snowy Thessaly, but it is only a mention, -possibly made to lend a poetic touch to the reference, although in it we see evidence of his wide range of experience, as it possibly hints at some of his travels while in the army of Brutus.

Forests receive attention from both of our poets, and in the Moselle, line 5, (2), Ausonius says, with particular care;

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(1) Mos. 1. H.
Infletaeque iacent inopes superarva catervae

(2) Id. 1. 7-10 Praetereo arentem sitientibus undique terris
Dummissum riguasque perenni fonte Tabernas
Arvaque Lauromatum nuper metata colonis

(1) H. 1, XXXVII 19 In campis nivalis Haemoniae

(2) A-5- Unde iter ingrediens nemorosa per avia solem
Et nullu humani spectans vestigia cultus

> "Thence I take my lonely way through the pathless forests, which show no traces of human cultivation".

In line 478 (3) he calls the "old forests the glory of the country". The forests and groves seem to inspire in him no feeling of awe, but that he appreciates their beauty and utility there is no doubt.

Upon coming out of the forest (4) he says:

> "No longer do we seek, through intertwining branches, to obtain a glimpse of the sky which is shut out by the gloom".

This surely gives us a sight, through the poet's own eyes, of a dense forest, moss-grown and dark, through the leafy canopy of which the sky is not even visible, and from the general tone of the reference we may infer that the poet is not over fond of the deep forest.

On the other hand, Horace, in his first ode, line 30 (1) says:

> "The shady grove and the gentle band of Nymphs keep me apart from the crowd".

In this reference, he seems nearer to nature than Ausonius, for in his words there is that which implies his love for the shade and solitude of the forest.

In 1 IX 3 (2) the trees "struggle beneath their load" as if they were human beings.

He gives instruction to the chorus 1 XXI 5-8 (3) to sing of the foliage of the woods and all the trees which tower aloft on cold Algidus, in the dark evergreen glades of Erymanthus or in the brighter green of the woods of Gragus.

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(3)-A-478- Veteres pagorum gloria luci

(4)-A-14-15 Nec iam, consertis per mutua vincula ramis
Quaeritur exclusum viridi caligine caelum

(1)-1130 --------- me gelidum nemus
Nympharumque lives-------
secernunt polulo
(2) Nec iam sustineat onus silvae laborantis

(3) Vos laetam fluviis et nemorum conea quaecumique ant gelido prominet
Algido nigris aut Erymanthi silvis aut viridis Gragi

Here he brings out the difference in coloring between the dark evergreens, and the lighter green of the deciduous trees, and this in itself shows observation of nature to a marked degree.

Horace speaks in 1, XXIII, 4, of goats seeking for arubtus and thyme thro' the forest glades. In this place he must have had a pleasant picture of a tract of woodland in which were shrubs and herbs which the anmimals loved and enjoyed gathering. As a whole, then, his idea of a forest is a pleasing one, while that of Ausonius seems to indicate that he would prefer not to enjoy the "cool forest", but be out in the open sunlight.

The fountain comes in for its share of praise and Ausonius can give no greater praise to the purity of the waters of the Moselle than the fact that it can excel even the fountain's cool water with its clear stream.

Horace also takes great delight in the fountain and his ode to the Bandusian spring is worthy of our consideration at this time. The ode runs thus: XIII.

O fount of Bandusia, clearer than crystal, worthy of both sweet wine and flowers, to morrow you will be presented with a goat, whose forehead swells with the growing horns, which promise love and war, but in vain, for this product of the playful flock shall stain your cool waters with red blood. The severe heat of the dog star cannot touch you. You furnish refreshing coolness to the oxen, tired by the plowshare, and to the wandering herd. You also shall become one of the famous fountains be cause I sing of the oak that stands upon the hollow rocks whence flow your rippling waters.

Here we have the picture of a spring coming out thro' the hollow rocks cold and clear, and rippling down over them, while overhead is a towering oak, furnishing shade to man and beast who stop to find pleasure in its waters. All through the hottest season of the year this little fountain is never dry, but is always ready to furnish a cool drink to the cattle wearied by toil or to the sheep

who pause to drink and then resume their quiet grazing. This is the picture Horace has given us, and it denotes a marked degree of sympathy with nature.

Ausonius mentions mountains three times. The first mention is in line 13, which we have already noted in connection with the description of a clear day. He there speaks of dark Olympus, bathed in sunlight. The next reference is in line 441, where he speaks of the lofty Pyrenees. Once more, he refers to a mountain, and that is in line 464 where the poet tells us that the river Duranus has its source in a mountain.

In the ninth ode of book one, Horace begins with the description of the snow clad Soracte, which is very beautiful, but as it deals rather with the winter season than with the mountain, as such, the discussion will be postponed until later. Specific mention is made of the shady borders of Helicon, Pindus and cold Haemus, all of which he knew, perhaps from personal experience, but more likely from tradition. In 2 IX 20, he refers to "rigidum Niphatin", the mountain of perpetual ice and snow, cold and unyielding. In 1, XXIII, 2, he calls the mountains "Avii," lonely, pathless, and we see that he considers them without sentiment, unfrequented by mortals and places fit only for the homes of the Muses and of the gods, though the attraction which they held for him, and the effect they had upon him are marked, and they were undoubtedly inspiring and sublime to him, more than they are to us, on account of their inaccessibility and the deities associated with them in the pagan mind.

Both authors speak of the ocean. Lin 427, Moselle, calls it the dark blue sea, and again in 467, uses the same expression. In line 32, (1), it is "the sea, with its ebb and flow". No especial poetic quality is displayed in these references to the ocean, but the fact that the sea is a factor in the panorama adds materially to the scene as a whole.

Horace, in his first ode says, (2) "The trembling sailor cuts the sea and

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(1)- M.-32-bivis refluus manamine pontus
(2)------ pavidus nauta secet mare; hictantem Icariis fluctibus Africum
------------ metuens

fears the "Sou'wester" struggling with the Icarian wave".

Book 1, ode IX 1.10 (3) speaks of the "raging sea".

In 1, XIV, 7 (4) he says the ships cannot weather the sea in its sterner mood.

Again, in 1, XXXV, 8, (5) the ship braves the sea.

His opinion of the sea is that it is alright, and at times very beautiful, but it is treacherous, and a man is far safer on land. This opinion is clearly shown by the foregoing references, and the degree of disfavor with which he regards the sea is shown by the following extract from I-3-.

He had a heart of steel and triple bronze who first committed his fragile bark to the mercy of the sea and did not fear the fitful Sirocco striving with the blasts of Boreas, nor the rainy Hyades, nor the power of the south wind, than whom no mightier master holds sway, whether he wishes to stir up or to allay the storm. He can fear no death, who can view with dry eyes the swimming monsters, the raging sea and the fearful rocks of Acroceraunia.

Here he touches upon the awful grandeur of the sea, the power of its waves and the monsters of the deep, ideas similar to those entertained by people in the middle ages.

Trees figure quite prominently in the Odes, while in the Moselle they are mentioned but once. Line 14 of the Moselle mentions the trees, which stand with interwoven branches covered with dense foliage, which shuts out the sunlight.

Horace, in 1, II, 9 speaks of the nests of the birds in the elm trees. In 1, II, 11, the oak and cypress are "troubled" by the wind.

In 1, XXII, 17 he implies that the climax of wretchedness would be to live in barren plains "where no summer breeze gives new life to the trees".

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(3)- aequore fervido

(4)- vix durare carinas possint imperiosius aequor

(5)- lacessit pelagus carina

In 2,III,9-10 he asks the question "why do the giant pine and the white poplar love to unite their boughs in inviting shade"- with the implied conclusion that it is for man to enjoy and make the most of while he lives. These lines are certainly those of a man who loved to commune with nature.

Ausonius speaks of winds only once, line 33 and then only to mention the fact that they are absent from the Moselle.

In 1, IV, 12,13 is the reference cited above with regard to the storm tossed seas, where the winds are constantly at war with each other, reprèsented as tyrants of the deep, to be feared above all things.

In 1, IV,1 Favonius mentioned, "It is the gentle zephyr, always welcomed by everyone as the harbinger of spring".

Again in 1, V, 7, it is "the rough sea, tossed by the storm-bringing winds".

In V, 7, the rough sea is tossed by the storm bringing winds.

In IX, 10, the gods allay the winds warring on the heaving waves.

1, XII, 30,-the winds fall, the clouds are scattered and the waves subside.

1, XIV,5,(1)-The mast is injured by the Sirocco.

In all but one case Horace speaks of the wind as the enemy rather than the friend of mankind and the exception is made in the case of the west wind, the one which brings no storms. Ausonius, in his single reference regards them as unpleasant.

IV.-Elements of Nature in the Moselle only

In line 29,(2) the poet says that the river of his song can be compared to a brook with its rippling waters, and we can almost see the brooklet

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(1) Malus celeri saucius Africo

(2) Et rivos trepido potes aequiperare meatu

as it threads its way along through the grassy meadow, rippling and purling over the stones, reflecting the sunlight from a thousand wavelets.

(Line 323) (3) At one place in the shore of the river there is a bay which the poet speaks of as formed by the waters which the shore has taken captive by its curve, thus in a measure personifying the shore.

He speaks of the current, (line 35) (4) and says to the river: "You are not forced to accelerate your swift current by any breathing whirlpool. The lines 39-42, "You act in two ways, one when you flow down with favoring current, that swift oars may lash the aroused waters, and when the sailors stretch the ever-strained tow-rope from the neck of the mast.

At this place the poet describes the bed of some sea which he has viewed, in in which the red coral may be seen far down in the depths, and which makes a pleasing picture as the tide lays bare the secrets of the deep, and the waves, ever moving restlessly to and fro on the surface of the water, first hide and then reveal the coral trees in the river bottom.

The deposits of the river are next in order. The poet says: "You do not fringe your banks with sedge, a plant grown in the mud, nor do you, like a slow stream, cover your shores with mud and slime. Your banks are dry down to the very waters edge. Go now, and bestow upon the light earth your Phrygian mosaics, spreading out your marble floor thro' the fretted halls". (2)

This description is that of a poet who is in thorough sympathy with his subject, and knows how to give the reader the impression he himself has received and the effect produced thereby. By denoting the absence of undesirable elements

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(3) Haec refugit captumque sinu sibi vindicat amnem

(4) Non spirante vado rapidos properare meatus cogeris

as well as the presence of desirable ones a double power is given to the description and this method he has followed here; by marking the clean banks, free from mud and weeds, and the clear cut shore line, where anyone may walk along the shore with comfort, enjoying the river and its surrounding scenery, going down to the very waters edge without getting his shoes covered with mud.

The very first line of this poem describes the river Nava enveloped in mist (1) and a thought comes to mind of the early morning when the mist hangs heavily over the stream, and as the sun rises, slowly dispels.

Lines 75-144 are all concerning the fishes of the river, upon which the poet dwells at great length, entering into the description in detail and naming the different species to be found in the river, some purple, some gold, some mottled,-all adding to the general picture-except the greatly exaggerated figure of the whale, which, of course is hyperbole. "The fish of the river, a shiny band, playing in and out, back and forth, tire the eyes with their ceaseless wandering"-a very attractive picture of the beautifully colored, graceful fishes, weaving in and out among the grasses and plants of the crystal river.

The poet in lines 240 and following gives an excellent idea of the fishing on the banks of the river, and represents the crowd as destroying the fish and violating the shrines of the river. The picture may be considered out of keeping with the line of thought when brought into this discussion, but it adds in a material way to the beauty of the picture, and so may be treated here.

A single phrase in the following passage, brings to mind the fact that the banks of the Moselle are precipitous for a great part of the way. The phrase," "where the bank affords an easy access", implies that it was only in certain places where the river was easily accessible, and the conclusion is, naturally enough that along the most of its course the banks are steep.

Lines 240-249 take up in detail the subject of fishing:

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(1) Moselle 1,
Trausieram celerem nebuloso flumine Navam

Now where the bank affords easy access to the river the destroying crowd looks closely through the waters and watches for the poor defenceless fishes. On one side at a distance, one man dragging the wet seine from the middle of the river gathers in the fishes which have been taken in its knotted meshes. Here in another place a man is watching his nets, floating in the river, with corks as supports and signs. But another, leaning over the rocks toward the waves below, holds out over the water the bent pole of the supple branch; putting upon the hooks the deadly bait.

Moselle 240-249-

> Iam vero accessus facilis qua ripa ministrant
> Scrutatur toto populatrix turba profundo
> Heu male defenso penetrali flumine piscis
> Hic medio procul amne trahens umentia lina
> Nodosis decepta plagis examina verrit
> Ast hic tranquills qua labetur agmine flemien
> Ducit corticeis fluitantia retia signis

Then follows a description of how the fish are caught-how they are jerked out of the water with a whizzing sound, and, taken from the hook, lay panting and dying on the shore. It undoubtedly adds to the attractiveness of the picture to have the sports of the people who dwell along its banks so vividly portrayed, for the very fact that it is so enjoyed by them testifies all the more to its attractiveness and suggests the sympathy on the part of the poet that is noticeable thruout the whole of the work.

Lines 65-67 (1) "The grasses, waving ceaselessly below surface of the clear water bear witness to the motion of the current; the pebbles first shine, and then are hidden by the movement of the waves, and the white gravel as a background brings out the green moss".

A vivid representation is this given us of the bed of the river Moselle. Even as we read we are looking down through its transparent waters to its clear

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(1) Moselle-65-67

> Usque sub ingenuus agitatae fontibus herbae
> Vibrantes patiunturaquas lucetque latetque
> Calculus et vir idem distinguat glarea muscum

depths, where the rushes, waving to and fro indicate the current of the stream, while the ripples on the surface, with their flitting, dancing shadows so familiar to all, cause the alternate hiding and revealing of the pebbles in the river bed. The author has paused to mention every detail to give us the picture just as he saw it, not forgetting the ever-shifting views characteristic of such a scene.

Lines 201-207. "The light boats strive in the midst of the stream. They follow the bendings of the river and touch upon the meadows just mowed. On stern and prow the boatmen and the band of youths wandering over the stream contend among themselves while from the green bank the old colonist looks on and forgets that the time is passing rapidly while he neglects his work for the sport. New pleasures drive out old cares.

This is the poet's way of making his picture attractive. By causing even the hard working villager to forget his toil in watching the gay sport he implies the love of man for nature and in so doing reveals his own attitude toward it.

In line 418 he says "Open now, O Rhine, your dark waters and your glassy green surface to measure a new limit, since you will be increased by your kindred waters.

The Rhine is described as having a surface like glass, its waters, green. The first epithet suggests the calmness of the waters,-the smooth untroubled course of an inland river as it is where the Moselle joins it, and then comes to mind the silent beauty of a clear untroubled stream, always enjoyed and highly appreciated by an observer of nature.

In this poem the hills by which the river is girt are mentioned frequently. In line 21 (1) he speaks of the hills, green with vine. Again in line 25 he mentions the vineclad hills, covered with the fragrant "gift of Bacchus". He represents to us also the delight of the reapers in the hills of the land (163-165) (2)

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(1)-Line 21-virides Baccho colles

(2)-Lines 163-165 Laeta operum plebes festinantesque colonis
Vertice nunc summo properant, nunc deinge dorso
Certantes stolidis clamoribus

"The people, rejoicing in their work, and the busy colonists now hasten up to the topmost summit, now down the hillside again, working with joyous shouts".

Islands are mentioned only once in the poem, and then only to note their undesirability in a stream like the Moselle: 36-38. (3)

"You are troubled by no land standing in the middle of the river, lest an island should detract from your just fame if it should divide your waters".

The poet thinks that the river is so perfect in its beauty that any addition to, or subtraction from its present form would mar its beauty.

Lakes, he speaks of as if he thoroughly enjoyed, and appreciated them highly. One of the compliments which he pays to the Moselle is in line 28 (4) where he says- "You are like a lake with your glassy surface". In another place, (line 477) (5) he speaks of the "living lakes". In these references we see an admiration and love for nature in her gentler moods-for the calm peaceful quiet of the sunny hills and valleys, in the placid waters of the lakd and river. "I marvel" he says (line 51)" at the works of nature, never exhausted by the most lavish prodigality."

At the burning heat of the midday when the waves of heat are plainly seen radiating from the earth and the sun beats fiercely down upon the waves, while all mankind is taking the noonday siesta,-then, while its banks are free from the presence of human beings, the deities appear on the banks and assemble for the purpose of swimming and enjoying its beautiful waters. Everything that could possibly add one iota to the idea of the river's beauty, the poet introduces, as if it were not enough to have men praise and take delight in it.

Again he likens the river, and its bed to the Caledonian sea,(2) where he

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(3) -------extantes medio non aequore terras
Interceptus habes: iusti ne demat honorem
Nominis exclusum si devidat insula flumen

(4) Vitreoques lacus imitater
(5) ---vivique lacus
(1)--Line 51--Naturae mirabor opus, non dira nepotum
Laetaque iacturis ubi luxuriatur egestas
(2)--Line 20------albentis concharum germina bacas
Delicias hominum, locupletibersatque sub undis
Adsimulant nostros imitata monilia cultus

can see, beneath the waves, through the clear transparency of the waters" the white pearls, the gems of the shell, the delight of men; and beneath the rich waves imitation necklaces mimic our habits of dress".

Under the head of rivers come many of the descriptions of this poem, as the theme of the whole poem is a river. From these numerous passages a few of the finest deserve special mention. Line 22 (3) introduces our Moselle to the reader for the first time in the poem. "The charming stream of the Moselle gliding beneath with its silent current." Line 25 (1) begins an apostrophe to the Moselle;

All hail, O river, your hiltops covered with the fragrant vine, your banks beautiful with the soft green of the grass,---"1,31" You only have all the characteristics of fount, brook, river, lake, and sea with its ebb and flow."

This is one picture of our beautiful river; and who does not know the silent beauty of a clear stream, with the tiny ripples sparkling in the sunlight, its banks clad with the green grass, its waters so transparent that even the rushes and pebbles in the rivers bed are plainly visible and the fishes darting in and out in plain sight? This is our Moselle, with the added beauty of its vine clad hills, rising terrace above terrace to the very summit.

In line 47 (2) he says, "Your banks are dry down to the very water's edge." There is nothing more displeasing than to walk along the banks of a river and find them covered with mud. This objectionable feature is entirely absent from the Moselle, and leaves in our mind only pleasant recollections of a delightful stroll along the shore.

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(3) Line 22--Subter labentis tacito Rumore Mosellae
(1)--Line 25-seq- Salve, amnis
Amnis adorifero iuga vitea consite Baccho
Consite gramineas, amnis viridissime ripas

Omnia solus habes, quae fons quae rivus et amnis
Et lacus et bivis refluus mananine pontus

(2) Sicca in primores pergunt vestigia lymphas

In line 33 the poet again says (1) "You, gliding along with your waters untroubled are not disturbed by any tumult of winds, nor do you have any rocks as obstructions," two more undesirable qualities which are absent from our river. This is one of his methods of making his desired impression- not only does he make the pleasant features as prominent as possible but also by naming unpleasant elements in the poem and then striking them out, he makes the contrast so much the greater.

In line 55 he says,"You can be seen clearly even down to your glassy depths through your crystal waters, which offer no more resistance to the vision than does the clear air. Thus with lingering glance we see submerged objects in the innermost depths and the shrine of the hidden deep lies open to our view. The liquid waves lightly come and go, and the ripple of the waters causes the figures to move to and fro oscillating in the sea green light".

In this attractive portrayal of the river and its loveliness the poet has struck one of the happiest notes in the whole poem and his description calls to mind the whole view just as he saw it. It is a familiar experience with everyone to stand upon the banks of a clear stream looking down into the depths and to watch the flitting shadows in the bottom of the stream caused by the waves on the surface.

Scenes such as these are appreciated more as one learns to enjoy nature and have companionship with her. This old Roman poet, then, had the proper conception of, and feeling toward nature. The study of the bed of a river is always a most entertaining one and while reading this description it is as if we were ourselves standing by the river and viewed with our own eyes the waving rushes which bend to the flow of the current in the green river bed; the white gravel alternating with the green moss, the sand, furrowed by the gentle flow of the water,- all these the poet has clearly shown by his happy gift of description.

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(1)-Tu placidis praelapsus aquis nec murmura venti
Ulla ne occultis pateris luctamina saxi

The rivers tributary to the Moselle are taken up and considered at length. All hasten to unite themselves and their name with its own. Such is the fame and glory of our river that the Sura is "more renowned when joined with the Moselle than if it had joined the sea itself alone". The Celbis is eager to join it, the stream with its rapid torrent,-full of fishes, and the "Erubris, famous for its marble, its current turning millstones with rapid revolutions, and drawing the noisy saws over the polished marble hears a constant roar from both banks." (1)

In all this discussion of the rivers tributary to the Moselle the poet treats them by the method of personification. This again gives an indication with regard to his feeling toward nature, in that it has a real meaning to him. The Saravus "calls"to him, with open arms",(2) a river which has "prolonged its course through a great distance that it may roll its tired waters at the foot of the walls of Augustus". The pleasant Alisontia also is a worthy tributary which "takes its silent way through the fertile soil and washes the bank clad with verdure.

Our Moselle, then, as the poet represents it, is a river cold, and clear as a crystal, its ripples sparkling with the reflection of sunlight, a noble friend of all the other rivers, its tributaries, which hasten to join it. Each river has some peculiar characteristic, which is noted by Ausonius with his attention to detail. The Sura is not unworthy to join such a stream as the Moselle The Celbis with its rapid stream is famed for its fishes. The madly rushing stream of the Erubris is well provided with marble mills to which it furnishes motive power. The Saravus comes rolling its waters along slowly, its course long drawn out, that it may at last have the honor of touching the walls of Augustus. The Alisontia is the last mentioned by name,and this river flows through rich and productive soil, while along its bank grows vegetation of every kind. (1)

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(1) Moselle lines 359-364

(2)- 1-68 Saravus tota veste vocat: longum qui distutet amnem, Fessa sub
Augustis ut volveret ostia muris

(3)- 1-355 Sura non degener

(1)-370-371 Nec minor hoc taciturn quiper sola pinguia labens
Stringit frugiferas felix Alisontia ripas

This is the Moselle river system as Ausonius gives it to us, and there are many other small streams, which are too insignificant and too numerous to mention, but which still contribute to make the Moselle as great a stream as it is.

Line 454 seq. says of the river district: I will speak of the cities which you pass by with your silent flow, and the ramparts, overlooking you. I will tell of the hiding places for guarding various things, not camps for safety, but storehouses for the Belgians.

I will tell of the happy colonies on each bank and of you, who, flow through the fields and by the abodes of men. Liger will not places itself above you, nor the rushing Axona, nor the Marne, the boundary line between the Gauls and Belgians, not even Carautonus itself with its ebb and flow. The Duranus whirling down from the cold mountain will yield to you and Gaul will place second to you her own gold-producing Farnus, and Tarbellian Aturrus rushing madly far and wide over the tunbling rocks into the purple sea will prefer the name of the Moselle to be celebrated above its own.

These last named rivers, the Liger, the Axone, the Marne, the Carautonus, the Duranus and the Tarnis were all streams in the near neighborhood of his beloved Burdigala, and were rivers with which he was familiar and no doubt loved. He feels no remorse however, at comparing them with his Moselle, to the glory of the latter, and it is the highest compliment which he can pay to the river to place the streams of his own native land subservient to it. He is the first poet to consider as a part of the landscape man and his labors, and nature as modified by the hand of man. In several places in the poem he puts into the picture the old walls of some town, the men plowing in the fields with the oxen and the terraced hills of the vineyards. So here, he treats of the walls, the storehouses of the Belgians here and there along the river course, the villages, characterized as "felices" and the fields, stirring with the labors of man and beast. This again shows that man and nature were, in his mind, almost inseparable companions, and that one was supplementary to the other.

The Carantonus was a river of Gaul which emptied into the bay of Sautonicus and this bay was a part of the ocean. When the tide rose and fell in the ocean, there was a corresponding rise and fall in the river, and this is the fact to which Ausonius has reference when he says "Sautonico aestus". Duranus was northeast of Bordeaux and rose in the mountains whence it flowed south into the Garonne. The Tarnus was also a mountain stream with an exceedingly rapid current. The Aturrus was evidently not a small river for he hints at its size by saying that it rushes far and wide over the rocks into the purple sea and there loses itself.

The Moselle, then, is peerless for beauty and surroundings and the poet has done it honor in devoting to its praise his time and talent.

The parts of his poem in which he speaks of the reflections in the water are especially fine. Lines 189-199 contain some of the most powerful description, in any of his work.

(1) That is a sight which must be greatly admired when the clear stream mirrors the shady hill. The waters of the river seem to be in leaf and the stream to be planted with vines. What color is in those depths when Hesperus brings on the shades of evening and bathes the Moselle and its green mountain in the twilight colors. Every hill floats upon the surface of the water with trembling undulations; the reflection of the vine ripples gently and the grapes stand out from the vineclad waters. The sailor,laughing, counts the green vines and skims over

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(1) Lines 189-199

Illa fruenda palam species, cum glaucus opaco
Respondet colli fluvius, frondere videntur
Fluminei latices et palmite consitus amnie
Quis color ille vadis, seras cum propulit unbras
Hesperus et viridi perfundit monte Mosellam!
Iota natant crispis inga mortibus et tremit abseno
Pampinus et vitreis, vindennia turget in undis
Admunerat verides dirisusnavita vitis
Navita caudiceo fluitans super aequoralembo
Peruledium qua sese amnii confundit imago
Collis et umbrarum confinia conserit amnis

the wave right in the midst, where the reflection of the hill appears in the stream by the shady banks.

There is no more exquisite bit of description in the whole poem than this of the reflections. Every detail of the picture is represented with remarkable accuracy; and told with such suggestive words that the reader sees in his mind's eye the whole scene. Remarkable suggestive power lies in some of the words. For instance, "respondet colli fluvius"- the stream responds to the hill; that is, gives back a picture the exact likeness of that which it receives. The surface of the stream always rippling, as running water does, causes the reflection to undulate gently,"crispis motibus" and so clear and beautiful is the mirrored image that even the grapes on their leafy vines seem to swell out from the surface of the water, their dark purple color contrasting beautifully with the green of the vines. There, too, there is the well known ripple of the waves which seem to play hide and seek with the lights and shadows. The summer sky with its colors, its stars, the overhanging hills with their vineyards-all these may be seen by looking down at the surface of the crystal Moselle, while farther down, beneath, is a store of beauty almost as great in the river bed itself with its waving rushes, green moss and pebbles.

The rowing on the stream attracts our poet's attention and he enjoys watching the boatmen ply the oars and the boats cut thro the clear water. The games of the boatmen and the delight taken by the youth in their "umentia simulacra" fill him with delight. Even the colonist of the land, an old man, watches the sport and forgets that time is passing while his work he's neglected. Each of these touches, though not in the direct line of nature description gives an added beauty to the picture, and anything which does so, we may consider an integral part of that picture. An artist may paint for us upon his canvas a landscape of exquisite beauty, all nature, and as a part of that landscape he may give us pure nature, unmolested by human work, nature as modified by man, or even man himself-man at his work or at his play. Ausonius then, does not violate the rules of

landscape painting when he tells us what is going on around the river, in it, and on its banks. Although the poem is not primarily intended to give a picture of the country, the river seems much more attractive when pictured in a country of surpassing beauty, and the effect of that beauty upon the people who lived in and around it, so well told, makes the efforts of the poet so much more successful.

> "The wave reflects other sailors, watery likenesses
>
> The sailor boys rejoice in their own images, and they
> wonder at the false forms in the water".

These are the reflections in the water as those present saw them and as they seemed to those enjoying them.

The sand is mentioned (line 53) (1) and the poet says "Here the heavy sand covers the watery shore and is so hard that it receives no impression." The banks of the Moselle are covered with sand and the river is such a clear swift stream that the sand is dry down to the very edge of the water-in sharp contrast to some sluggish muddy streams which line their banks with mud and slime.

An excellent place is this for swimming. "I have seen man", he says, "tired by the excessive perspiration of the hot bath, disdaining the lake and the cool ~~w~~ water of the fish ponds that they might revive themselves in the running waters, and presently, thoroughly revived, they swim contentedly with rapid stroke through the cold river. (1) By having the effect of the water upon the body thus brought out another idea of the river is added to the whole conception and we think of the waters, cold and clear, with rapid current, a bath fit for gods as well as men.

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(1) Line 53,54 Hic solidae sternunt umentia litorea arenae
Nec retinent memores vestigia pressa figuras

(1) 341-344
Vidiego defessos multo sudore lavacri
Fastidisse lacus et frigera piscinarum
Ut vivis fruerentur aquis, mox amne refotos
Plaudenti gelidum flumen pepulisse natatii

To the villas along the Moselle much attention is given, and in the same way in which we take in all details in the study of a picture we must also study everything in the poem which lends to the general effect. In line 20 he says;

Everything reminds me of my native Burdigala, the villas built upon the banks of the stream with their overhanging roofs, the hills planted with the green vine, and the pleasant stream of the Moselle gliding below with silent murmur.

An ideal place, truly, to spend the summer. The steep river banks, the hills rising on every side, the gleaming roofs of the villas situated among the vine clad hills and our beautiful river flowing in its silent beauty through the grassy fields. Surely there could be no more attractive representation of a charming summer resort than this of the peaceful Moselle valley. Each villa has its own peculiar characteristic and situation. One is built high upon a mound of rock, one on a high neck of land jutting out into the stream, one on a sort of bay where the land recedes, one on a hill which overhangs the stream and from which an excellent view may be obtained of the surrounding country. One is situated at the foot of the hill, but has ample recompense for its situation from the fact that it has the protection of the mountain and from one of the rooms of the house the occupants can fish. Besides these there are other villas-numbers of them, their shining roofs supported on innumerable columns. It is not a lonely stream, this Moselle, with its many colonies, villages and pleasure resorts but people throng to live near it.

The vineyards along the river are treated at some length in lines 152-162. The sight of the vines now call our attention to another view and the gifts of Bacchus attract the wandering gaze, where the high summits rise aloft in a long course, and the rocks and the sunny spots and the curves and bends of the shore rise terrace upon terrace covered with vines like a natural theatre. So my vines adorn the golden Garronne, and even to the highest summit of the hill the margin

of the river is covered with the green vine.

Out in the bright sunshine, under the open sky, looking out along the river course, stands our poet, drinking in the beauty of the scenery, and through the work of his pen he has permitted us to stand there with him. This clear crystal river with the rushes waving in its bed, with the dry sandy shore, the grassy banks, and farther on the gleaming villas, some nestling quietly among the green hills, some near the water's edge, some upon lofty ledges of rock, or on green hills extending into the water, monarchs of all they survey, their white pillars shining out against the green background, or against the blue sky, the vineyards with their load of purple grapes, the reduplication of all this scenery in the river--these are features of a landscape, the equal of which no artist has ever painted, the rival of which can not be found in Latin literature.

V.-Nature in Horace

In the Odes of Horace we find some excellent touches of feeling for, and companion ship with nature, and a happy variety of expression for the description of mans relation to nature, thus revealing to us at the same time that he gives us his thought the attitude he takes toward the inanimate world.

In I,i,21, he says (1), "Once in awhile you will find a man who will take a part of the day for himself and not think it beneath his dignity to lie under a green strawberry tree, or at the side of some gently flowing spring".

In the old Roman idea, a man's first duty was to the state. The time not spent in active political life was devoted to private interests of one kind or another, but no time for "lounging" on the green meadow land beneath the trees

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(1) N. O. I: 19-22

Est qui nec veteris pocula Massici
nec partem solido demere de die spernit,
nune viridi membra subarbuto stratus,
nunc ad aquae lenecaput sacrae

was allowed, as such things were supposed to be beneath the dignity of a Roman citizen. The only thing of the kind which was permitted was the noon day siesta which was universal. Horace in this way was departing from the idea which had always existed and flying in the face of custom by advocating such a life. The Roman world had yet to learn that much could be gained, by such a life, in enjoyment and pleasure, and Horace saw the side of it which appeals to us,-the utter abandon of a rest beneath the spreading shade of a tree, on the green grass gazing aimlessly here and there at the birds overhead, the blue sky, here and there the white clouds flecking the blue, listening to the drowsy hum of the bees in the still summer air, the twitter of the birds, the quiet murmur of the water as it bubbles forth and goes flowing along, from its source. All this Horace had observed and enjoyed, as he had time sufficient for such recreations as these and no doubt waited for inspirations many times in just this way.

Man's cultivation of nature and nature's resources is made the theme in II XV. 1-10 (1) where he says,"Soon the royal piles will leave but a few acres of land for the plow; artificial ponds, extending far and wide from the Lucrine lake will meet our gaze and the bare plain tree will crowd out the useful elms. Then the violet beds and myrtle trees and all the wealth of perfume will scatter their odors in place of the olive tree which bore fruit for the preceding generations, and the dense green bay tree will shut out the warm rays of the sun.

He here shows no favor for landscape gardening or artificial effects. He thinks Nature should be modified by no so-called adornments of artificial workmanship. Things which have utility should be kept, and not substituted by things which have only beauty. The elm is a tree which furnishes shade but which at the same time may be used for training vines. In place of the olive the laurel is being substituted. It is a shade tree but bears no fruit like the olive which

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(1)------- iam tibi lividos distinguet autumnos
racemos purpures varius colore

serves the double purpose of shade and fruit tree.

Horace says in II,v.10, "the autumn will dye with deep purple the clusters of ripening grapes," and he has distinguished betwen the dark red of the nearly ripe and the dark purple stage of the dead-ripe grape, and the thought comes to mind of the elm trees covered with vines, heavily laden with the dark clusters of ripe grapes.

Hail is mentioned one, in I, ii, 2 (1) The reference is interesting as it indicates that the Romans also had hail storms which were evidently very destructive and they thought of them as undesirable manifestations of nature. Lightning is treated in ' XXXIV,6 (2) as Jupiter cleaving the clouds with the flashing lightning. The phenomena of nature made their impression upon Horace, but not in any extraordinary way. He thought, as do people of the present day,"It is lightning" or "It is raining", but he expressed it in a more poetic, or at least in a more fanciful way.

The moon in its silver beauty is referred to in an appreciative manner. In I IV, (3) Venus leads her singing choruses in the moonlight. Speaking of a beautiful girl in II v.20, (4) he says, "Her white shoulders gleam just as the reflection of the bright moon upon the dark waters." Every traveller upon the ocean appreciates the view which our poet here mentions. One of the most delightful things about a voyage on the water is the effect produced by the reflection in the sea of the bright moon, when the sea is calm, and a path of silver seems to lead straight into the sky.

I,-I ii 2 Iam satis terris nivis atque dirae grandino misit pater

2.-I XXXIV 6-Diespites igni corusco nubila dividens

3.-I IV 5- Iam Cytherea choros ducit Venus imminente luna

4.-II v.20-Ut pura nocturno renidet luna mari

A state of mind, namely, disfavor is represented as, "a black cloud hides the moon and the stars from the sailors". In the poets general conception, the moon is a thing of beauty and he expresses the feeling of modern day poets and nature lovers who take great delight in the silver moon which casts upon the world its pale cold light.

Rain is an emblem of sadness in his mind, for in speaking to a friend of the death of his favorite slave he uses the figure of rain and says,(1) "Not always will the rains descend upon the desolate fields or fitful winds stir up the Caspian sea. The Arenenian shores will not be ice bound the whole year, nor will the oak forests be torn nor the mountain ash deprived of its leaves. Desolation and dreariness is suggested in every word of the description, and Horace tells his friend to cheer up, that it will not always be so. Here the poet recognizes the dreary effect that the gloomy winter weather has upon the spirits of man and brings to our com fort the consoling thought that it will not last always.

In the references to country life we may consider also those in connection with his life at his Sabine farm. The first reference to country life is in III, v, 55-56, (1) where he says of Regulus that he left to go to his death as gladly as if he were a tired lawyer leaving the strife and wrangling of the law courts for a season of quiet in his country home. This manifestly favors country

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(1) H. O. II,IX 1-8

Non semper imbres nubibos hispidos manant in agros aut mare
Caspium vexant inaequales procellae usque, nec Armeniis in oris,
Amice Valgi, stat glacies iners mensis per omnis aut Aquilonibus
querceta Gargani laborant et foliis viduantur orni

(1) III XXIX 21-23-

Iam pastor umbras cum grege languido rivumque fessus quaerit et
horridi dumeta Silvani, caretque ripa vagis taciturna ventis

life.

Another ode III XXIX 21-23 says: (2)

"How the shepherd with his listless herd wearily seeks the stream, and the shade of the deep woods, and the still land has relief by no wandering breezes.

This is a picture of the dog days; when the burning heat has scorched everything that grew or lived in the air. The herds, weary with their roving, journey in the hot sun, return slowly home, their shepherd going along beside them with drooping head and faltering step showing his utter weariness. This is an example of description by suggestion-the intense heat of summer, and it certainly could have been portrayed in no more skillful and powerful way than this.

An idea of quiet rural scenery is contained in IV, V.17,18:29,30 (2) "The ox wanders safely over the plains and Ceres and fair Faustitias nourish the fields. Each man spends the day quietly among his hills, training his vines upon their trees". Horace gives no encouragement to idleness or sloth but advocates the profitable industrious toil of the small farmer, who utilizes his resources to the best of his ability, and enjoys himself thoroughly while so doing.

There is a suggestive description of evening as the time "when the sun, bringing on a welcome time steeps the mountains in shadows and the tired oxen lay down the burdens of the day." (1) The working man then gladly puts away the wagons,

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(2) IV v.17,18:29,30 Tutus bos enim rura perambulat nutrit rura Ceres almaque Faustitias condit fuisque diem collibus in suis et vitam viduas ducit ad arbores

(1) III, VI, 41-42 ------- sol ubi monitune mutaret umbras et iuga demeret bobus fatigatis, amicum tempusagens abeunto curru

does his work, and goes out into the soft evening twilight, and as the shadows grow deeper and deeper and the light fainter and fainter, he watches familiar objects grow dim in the fading light and the stars appear one by one, while the oxen lowing in the cool fields enjoy their pasture. This is an enjoyable time of the day for everyone and no doubt Horace enjoyed it as much as the tired laborer did.

Another rural ode is found in a part of Ode III book 2. He begins with a note of warning for men to keep the golden mean, whether they spend their time all through the festal days reclining in some grassy nook, with the company of a cup of old Falerman wine, or spend the days in sadness.

"For what purpose do the giant pine and the white poplar love to join their branches in inviting shade? Why does the swift stream toss along through the field with its winding course? Bring hitherwine and ointment and the buds of roses-too short lived-while you may".

What is the purpose of all this care, this lavish prodigality of nature? Why this delightful cool shade, and the clear stream rippling and purling in its zigzag course over the plains if not for man to enjoy to the full while he may.

From Book III Ode 23, we can form an idea as to what the attitude of Horace was to the thrift and contentment of a country life, through his advice to the country woman Phidyle.

"If you raise your hands to heaven where the moon is new, O rustic Phidyle, the Lares are appeased by incense, a small wreath of new grain and a pig, and your full clustered vine will not feel the Sirocco, nor your grain be touched by the rust, causing barrenness. Your tender younglings will escape the sickly time of the autumn, while the axe will slay the sacred victims which are pastured on snowy Algidus among the oaks or among the Alban herds. It is not for you to beset small gods with a great slaughter of victims crowning them with rosemary

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(2) II 111 9-16 Cur pinus ingens albaque populus , Umbram hospitalem consociare amant ramis? Quid oblique laborat lympha fuga trepidare rivo?

and the delicate myrtle. If guiltless hands have touched the altar, a sacrifice of grain and meal is as pleasing to the household gods as if a large victim had been given.

Simplicity in faith and purity in conduct are the things which appease the gods and not the amount of the gift. The simple country life has no need of luxuries and does not have them but its lot is just as happy as that of those whose wealth is greater.

In II i 12-24 (1) Horace refers to his Sabine farm and says: "That little retired spot has a charm for me greater than that of any other place on earth, where the honey does not yield precedence to that of Hymettus and the olive oil vies with that of green Vanafrus. There the spring is long and Jupiter makes the frosts warm, and the harvest of grapes is abundant. That place is now calling me, and you, and those happy heights are inviting us to come."

Throughout the references to his Sabine farm the same tone is used, that of love and appreciation. Beatae arces postulant te mecum. The place itself invites them to come, there the grapes are finer and more abundant, there the olives are better than in any other place in the world.

In III XVI, 29-32 (1) The stream of pure water and the forest covering several acres and the never failing supply of my grain makes me happier with my lot-my little Sabine farm-than the man who rules over Africa".

Just a beautiful country place to which Horace may go, to refresh himself, and to recuperate from his work in the city, makes him happier than any king and to verify the truth of his feeling immediately there comes to our thought the saying of the great English dramatist "Uneasy lies the head that wears the crown".

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(1) H O II V 12-24

Ille terrarum milii praeteromnis
Angulus ridet, ubi non Hymetto mella decedunt viridique certat
baca Venafro--ver ubi longum tepidasque praebet
Iuppiter brumas et amicus Aulon fertile Baccho minimum
Falernis
Ille te mecum locus et beatae postulant arces

(1) III XVI 29-32 Purae rivus aquae silvaque iugerum paucorum et segetis
certa fides meae fulgentem imperio fertilis Africae fallit sorte
beatior

Nature's crown of the fragrant myrtle is enough for Horace at any time, and as for the rest, he says "Blessed is the man to whom the god has given sufficient provision for his daily bread."

Along this line is I XXXVIII (2) I hate, O my boy, the Persian extravagance; crowns woven with the bark of the lihden tree do not please me. Do not seek the late rose where it still lingers. I do not desire you to strive zealously to embellish the simple myrtle which is not unbecoming either for you as you serve me or for me as I drink beneath the branches of the vine.

This shows that Horace was a man of very simple tastes, he liked nothing better than "Bibentem subartavite" and enjoying outdoor life and the fresh summer air of his home in the country. He liked to imvite his friends to enjoy his country home with him occasionally, so we see that he was not a recluse but a man who enjoyed companionship with other men as well as with nature. IV shows us this side of his nature.

"I have a full jar of nine year old Alban wine left. There is celery in the garden for weaving crowns, There is much ivy, with which binding your hair you may shine in beauty. My home is resplendent with silver. The altar, bound with pure laurel branches is eager to be sprinkled with the blood of a sacrificed lamb. The servants arrange everything and hither and thither run boys and girls while the flames, whirling the sooty smoke blow hither and thither. But that you may know to what celebration you are being summoned, you are to celebrate the Ides which begin April the month of Venus, a day on which I rightly keep holiday, almost more rightly than on my own birthday, for from that day my Maecenas reckons the passing years. This is a birthday party at the Sabine farm for Maecenas, and

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(2)-I XXXVIII Persicos odi puer apparatus displicent nexae philym coronae
Mitte sectari rosa quo locorum sera monitur
Simplici myrto nihil adlaberes sedulus euro, neque te
ministrum dedecit myrtus neque me subarta vite
bibentem

Horace has called in some of the neighbors and friends to help them celebrate it.

I XVII is written entirely upon the theme of his Sabine farm and its attractions.

"Often swift Faunus changes pleasant Lucretiles for Lycaeus and wards off from my flocks the burning heat and rainy winds. Safely through the strawberry groves my goats wander here and there in search of thyme and do not fear the green snakes nor the destructive wolves, as the valleys and the echoing rocks of sloping Ustica have resounded with the sweet tones of the pipe. May the gods guard me, my devotion and the song of my heart is to the gods. Here a rich supply of the glories of country life is always ready for you in great abundance. Here is a secluded valley you will avoid the burning heat of the dog star and with poetic strain you will sing of Penelope and Crystal Circe. Here in the shade you will quaff cups of harmless Lesbian wine with no fear of unpleasant quarrels.

Here in his garden on the little Sabine farm he has everything which could possibly minister to his comfort, a full supply of all the joys and pleasures which country life affords. There is something behind all this appreciation of and contentment with his lot in life and it is that Horace was of a disposition which was inclined to look at the bright side of everything. His philosophy contained the thought that all true happiness comes from within and the desires must be educated in that way. Nothing gave him more pleasure than to have just enough for his own comfort and time enough to spend in his own way with no one to dictate to him what he should do. This induced indifference, to political aggrandizement and this in turn induced a different attitude toward the world, a closer relationship with it than he could have gained otherwise.

Of his farm life he says, "satis beatus unicus Sabinis." "perfectly happy in my one little Sabine farm. Travellers to the spot where his estate was tell us that even today the place is charming, how much more so when Horace had cultivated it, built villas there, and when everything spoke not only of cultivation but of habitation. The high mountains tower aloft in the distance; the mountains

stream flows swiftly along and out far and wide are the farm lands, which may all have been a part of Horace's estate, as it was sufficiently large to require five stewards. The nature odes of Horace we may consider as largely inspired by this Sabine farm, and from this vantage groung viewed the various aspects of nature and learned to love it.

He treats of storms in several odes; in the first instance a graphic picture of the calm succeeding the storm is given in I XII 27-32-"As soon as the bright star has flashed out upon the sailors; the high waters leave the rocks, the winds subside, the clouds scathe and the threatening waves fall to the level of the sea. The winds fall, and the stars which have been hidden again flash out of the darkness when the clouds scatter and allow them to peep thro. The high tides of the ocean fall and leave the rocks high and dry above them.

In II IX 1-8 he likens grief to a storm and thus shows himself in a peculiar way near both to nature and to man. III XVII 9-12, says "There are signs of a great storm. Soon the forests will be stripped of their leaves and the shore strewn with sea weed"[1] unfavorable conditions brought about by storms.

A picture of winter is given in I IX, 1-8. "See how lofty Soracte towers white with snow. Even the struggling forests can not sustain their burden and the rivers are frozen by the bitter cold. Dispel the cold by placing a bountiful supply of wood on the hearth and draw the four year wine more generously from the Sabine jar. All else leave to the gods. The moment they have laid the windswhich war upon the raging sea, neither the cypress nor the old mountain ash is disturbed. Cease to inquire about what the future may bring. He then goes on to give some philosophic advice, which he often does, warning man to take advantage of the opportunities which the present affords for the future is unknown, advising men to adhere to the golden mean in all things, and like advice. In this connection a

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(1) XII 27-32 --------- simul alba nautis stella refulsit

defluit saxis agitatus umor concidunt venti fugemmtque
nubes et minax, quod sic voluere ponto unda recumbet

passage from Boissier's "Country of Horace and Virgil says that Horace loved the country and knew how to portray its fields. Nature holds a marked place in his poetry, where it is often used to lend force and clearness to the exposition of his philosophical ideas. The return of spring means to him a hope for the desolate, the recurrence of the seasons shows him that life is fleeting and that man should make the most of it while he may. He never reaches the height of thoroughly losing himself in nature, tho' he is in perfect sympathy with its moods and changes.

In his odes on spring he touches some peculiarly happy veins and in fact he seems to be nearer to nature in them than in any of his other references.

Harper's classical dictionary page 845 says, "If we may believe Horace himself his own preference was for a country life and some of the truest poetry that he ever wrote deals with themes drawn from his love of rural scenes-the peaceful meadows of Apulia, the Bandusian fountain, the cattle resting in the flickering shade through the long summer afternoon, the siesta by the brook side, the cool vistas of the forest glades with the young deer browsing among the trees. Tenderness, humour, a lively and picturesque fancy, a sympathetic love of external nature in her familiar aspects-these are his in high degree".

This is especially true of his odes on spring. The first of these is I IV, where he says:- The severe winter is breaking up with the glad return of spring and of the west wind. New ships are being launched. The cattle no longer take pleasure in the stables nor the plowman in his fireside. The meadows are no longer white with the hoar frost. Already Venus in Cythera is leading her bands in the bright moonlight and the comely Graces in company with the Nymphs dance lightly over the earth, while Vulcan, hard at work sees the ponderous laboratories of the Cyclops. Now we ought to crown our temples with the green myrtle, or with spring flowers. Now it is right to sacrifice to Faunus in the shady groves either with a lamb if he demands it, or with a goat if he prefers.

The various activities of the spring season are given here in some detail and the thought is that everyone enjoys the time when it is no longer necessary to remain by the fireside. The gentle west wind tempers the air and makes it warm. The frost melts and disappears from the fields and the moonlight seems softer and more beautiful in the warm spring evenings.

IV vii "The snows have melted; now the grass returns to the meadows and the leaves to the trees. The face of the earth is changing her seasons and the rivers subsiding, no longer overflow their banks. Gratia, with her twin sisters and the nymphs dares to lead her choruses in the open. Lest you should hope for immortality the seasons and the flight of time which takes away the pleasant day both give warning. The cold grows mild with the breath of the zephyrs, the summer supplants the spring, itself doomed to die away when fruitful autumn has poured forth its bounties and presently the death bringing frost returns. Never the less the rapid succession of months repairs the damage wrought by the blighting seasons.

Here we catch a glimpse of the philosophy of Horace. The seasons come and go, beauty blooms and fades; so with man's life, and he must make the most of his opportunities while he has them. But mingled with his philosophic vein there is a lighter strain, of appreciation and feeling equally as deep, and that is the scenes of nature which so please him.

The reference in IV XII also has some philosophic suggestions, and does it speak well for his understanding of and feeling toward nature to be able to illustrate his philosophic ideas with examples drawn from nature? Because he does introduce some philosophy does not necessarily argue for a superficial or indifferent attitude toward nature but for a great familiarity with it.

"Now the companions of spring which govern the sea, the Thracian breezes, are striking the ships. No longer are the meadows frozen or are the swollen streams roaring torrents because of the winter's snow. The nightingale

builds it nest and the keepers of the fat flocks sing their verses to the accompaniment of the pipe, while seated on the soft grass and they delight the woodland deity.

He goes on to say that time passes and man should enjoy life. "Indeed, put aside delay and love of gain, and, mindful of the dark fires, while it is permitted you, mingle a little folly with your wisdom".

In the winter time Horace was glad to get away from the cold and stay by the fireside, but in the spring he rejoices with the rest of mankind and with nature and feels the joy and exultation of one who rejoices in ourdoor life. For him the trees, budding into their green foliage, the flowers of springtime blooming in every meadow, the song of the bird-all had their own message. They call to him with a voice as strong as the poetic inspiration in his own breast. Every shady tree seemed to extend its arms in urgent invitation to him to rest beneath its leafy boughs. Each crystal fountain, each babbling brook, every grassy retreat sent its appeal home to his appreciative nature especially in the spring and summer when the mind of everyone is most keenly alive to the beauties of nature.

These two poets, Ausonius and Horace, were both close observers of nature, Ausonius to a degree noticeably greater than Horace. The former gives infinite attention to detail and is very accurate in his work which is for the most part, artistically planned. The effect of the finished work is that of a delicately made mosaic, perfect in every detail, made up of countless shapes and tones, exquisitely blended. This is true in the case of everything bu catalogue of the fishes, which becomes wearisome. The rest of the poem is an almost perfect picture, and although we are charmed with the impression as a whole, we do not lose sight of the detail in so doing.

Horace in his nature studies has more of the characteristics of an artist drawing a charcoal sketch then of the painstaking care of a landscape painter. The power of Horace's nature odes lies in suggestion rather than in detailed painting, for he draws only a rough outline on a magnificient scale and giving the read-

er the desired impression leaves him to the resources of his own experience and immagination to fill in the details for himself. One reason for this is the fact that he so often illustrates some doctrine of his philosophy by examples from nature. In general we may say, the, that Horace attains the end he has in view with much less effort than Ausonius, with no disparagement of either poet, for both were remarkable men, each in his own peculiar way.

Not in vain did Horace live upon his Sabine estate with its high elevation, the surrounding mountains lofty and beautiful, the broad grassy pasturelands, the cool forests, the bright little rivulet, the Digentia, and the villa where he lived. He was at peace with all the world. No troublesome cares thrust themselves upon him after Maecenas presented him with the Sabine farm,-that greatest of all attractions to Horace, the gift for which he never forgot his friend, but mentioned him on all occasions as his friend and benefactor. Professor C L Smith in his introduction to Horace says:"The environment of beautiful scenery with abundance of shade, cool streams, and pure air-it was about 2000 feet above the sea level-made the place exceedingly attractive to a man like Horace, who was strongly susceptible to the impressions of Nature in her various aspects."

The verification of the statement that Horace was a friend and lover of nature is found in every reference to nature, in the genuine ring and intimacy of his tone.

Ausonius was also a "country gentleman" living on his farm near the banks of the Garonne. The life of the city was not attractive to him as we see him revelling in the attractions of the open fields, the sunny meads and the vine clad hills. His whole heart was in this enjoyment of nature and no poet has ever painted scenes more vividly and in a more realistic and appreciative manner. Dill, in his "Roman Life in the Last Century of the Western Empire" says: This love for tranquillity and ease, for the fresh beauty of rural scenery and the abundance of a great estate, breathes through his poems. There can be little doubt that the "life of the chateau" towards the end of the fourth century has

thrown the brilliant life of the ancient world into the shade. As the life of the towns becomes more squalid and sombre, the life of the upper class on their rural estates becomes more attractive. Skillful culture had developed the natural wealth and charm of a favored region. Stately country seats, on which the accumulating wealth of generations had been expended in satisfying luxurious or artistic taste rose everywhere along the banks of the Garonne".

Ausonius had several of these estates and took journeys often from one to the other, visited his friends and had them visit him, just as he desired. His environment, was also conducive to a close companionship with the world and all its beauties and calling to us with the voice of a nature lover, the call has come down to us through the centuries, with a sound as clear as a bell.

Horace and Ausonius, one living in the first century, B.C. the other in the fourth century A. D. five hundred years apart, are in a way, kindred spirits. No tie of birth or family bound them, but similarity of environment, in that both lived out of doors where they could hear the song of the birds, see the sparkle of the dewdrops on a thousand blades of grass flash in the sunlight; where the fragrance of the flowers filled the air with perfume, and the balmy breezes fanned their cheeks-by the brook side, in the fields, out under the canopy of heaven's blue, both felt the great heart throb of nature, and have given to all succeeding generations the lasting impressions of the souls rich in poetic instinct,-two great poets, rightly called Nature's noblemen.

G.